

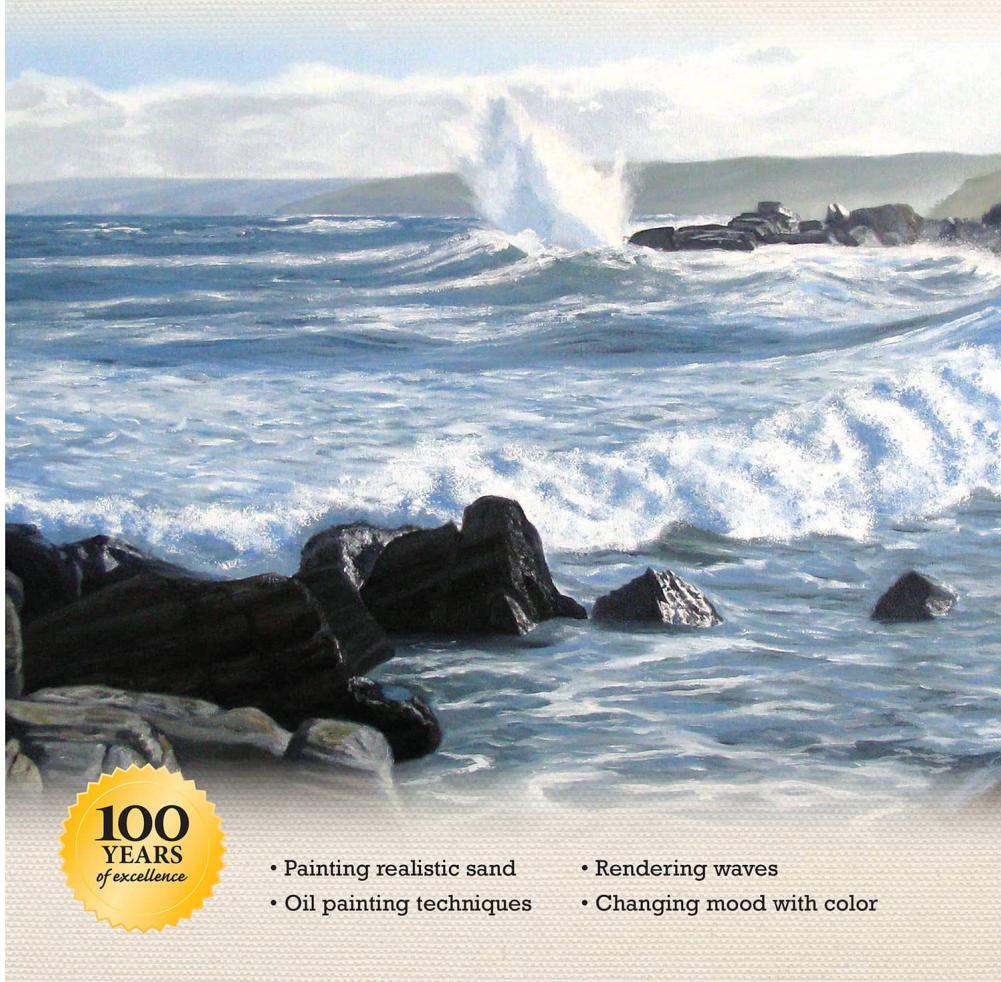
Walter Foster

OIL PAINTING OCEANS & SEASCAPES

40-PAGE
STEP-BY-STEP
PAINTING
BOOK

LEARN TO PAINT STEP BY STEP

MARTIN CLARKE



100
YEARS
of excellence

- Painting realistic sand
- Oil painting techniques
- Rendering waves
- Changing mood with color

OCEANS & SEASCAPES



Walter Foster

Welcome to the incredible, diverse world of painting the ocean, coast, and sea. In this book you'll explore how to paint several different seascapes in oil, using a number of simple yet effective techniques. In the process, you'll discover the versatility of oil paints, which are forgiving and produce wonderful color. With their long drying time, oils are ideal for blending and can produce areas that are smooth or textured. Oils are a perfect medium to portray the ever-changing moods and drama of this very special subject: the sea.

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TOOLS & MATERIALS

You don't need a large collection of paint colors or every size brush available at your local art supply store. Begin with just a few basic supplies. Feel free to experiment with the tools and materials presented here and choose the ones that you are most comfortable with.

Paints

Oil paints are made up of pigments suspended in oils (such as linseed oil) with additives for durability and consistency. Paint is available in two main qualities: student grade and artist grade. Artist-grade paints contain a higher quality of pigment and fewer additives. Although they are slightly more expensive, they tend to last longer.



Paintbrushes

Brushes vary greatly in size, shape, and texture. Natural-hair brushes, as opposed to synthetic, work best for oil painting. There are four main brush shapes: round, filbert, flat, and bright. Round brushes taper to a thin point and are good for detail work and fine lines. Filbert brushes taper to a thin point and are good for detail work and fine lines. Filbert brushes are slightly flattened with long bristles, making them good for blocking in large areas and rounding out forms. Flat brushes can hold a lot of paint and are great for creating corners. Bright brushes are similar to flat brushes, but allow for more control. Clean your brushes after each use to keep them in good condition. Remove as much paint as you can with turpentine. Then wipe the bristles with a paper towel, and clean with warm water and mild dish soap.



Palette Knives

Palette knives are mainly used for mixing colors on your palette, but some can also be used for applying paint to your canvas or creating texture in your work.



PALETTE CARE TIPS

- If the paint has dried on the palette, lay some paper towels on the paint and add turpentine to the towels. Let it soak for a few minutes, and the paint will scrape off easily with a palette knife. Before using turpentine, ensure that you have adequate ventilation.
- At the end of a painting session, cover the remaining paint with a sheet of cling wrap, ensuring no air is trapped underneath. This keeps your paint from drying out; the paint will be good for use the next day!

Palette

Whatever type of palette you choose—glass, wood, plastic, or paper—make sure it is easy to clean and large enough for mixing your colors. Glass is a great surface for mixing paints and is very durable. Palette paper is disposable, so cleanup is simple, and you can always purchase an airtight plastic box (or paint seal) to keep your leftover paint fresh between painting sessions.



Supports

The surface on which you paint is called the “support”—generally canvas or wood. You can stretch canvas yourself, but it’s simpler to purchase prestretched, preprimed canvas (stapled to a frame) or canvas board (canvas glued to cardboard). If you choose to work with wood or any other porous material, apply a primer first to seal the surface so that the oil paints adhere to the support instead of soaking through.



Mediums & Solvents

There is a variety of mediums available for oil paint. Different mediums can be used to thicken or thin paint, speed up drying time, etc. Solvents such as turpentine can also be used to thin oil paint or wipe it from the canvas. You can also use turpentine to clean your equipment. Turpentine and mineral spirits are toxic, so take precautions when using these products.

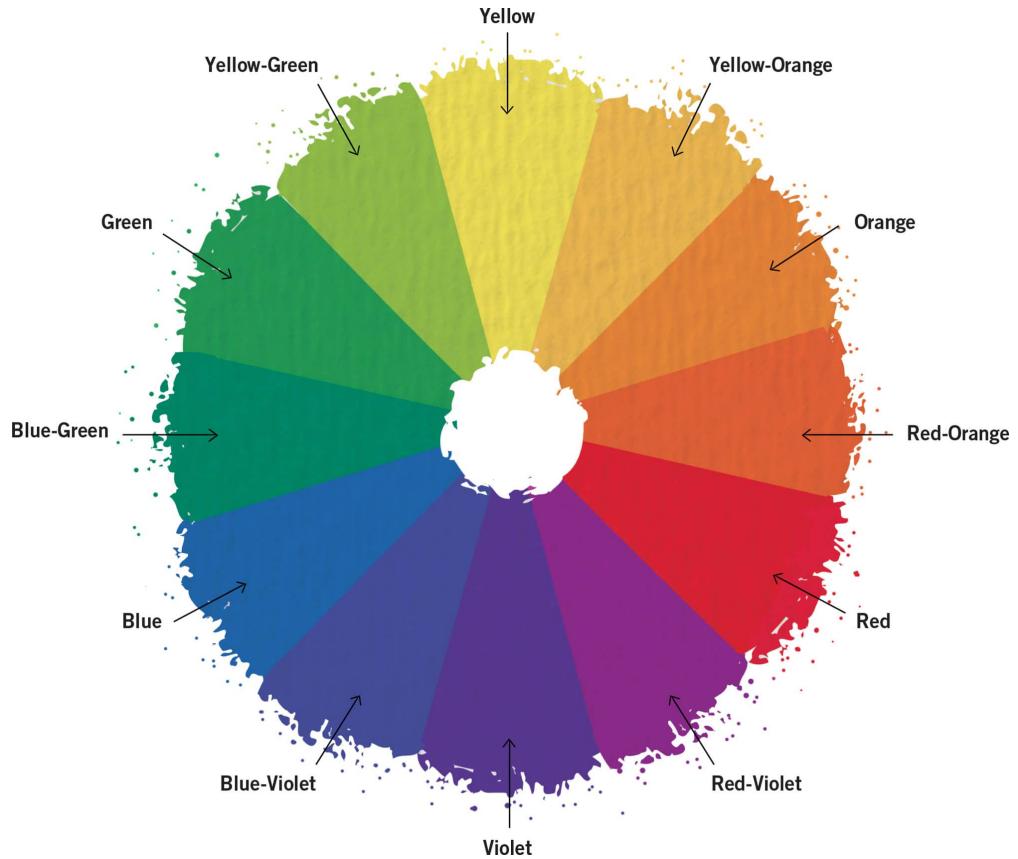


COLOR BASICS

A basic knowledge of color and color relationships is essential in learning how to paint. One of the easiest ways to approach color is by seeing it on a "color wheel," which is a visual organization of color hues around a circle. Seeing the colors organized in this fashion is helpful for color mixing and choosing color schemes.

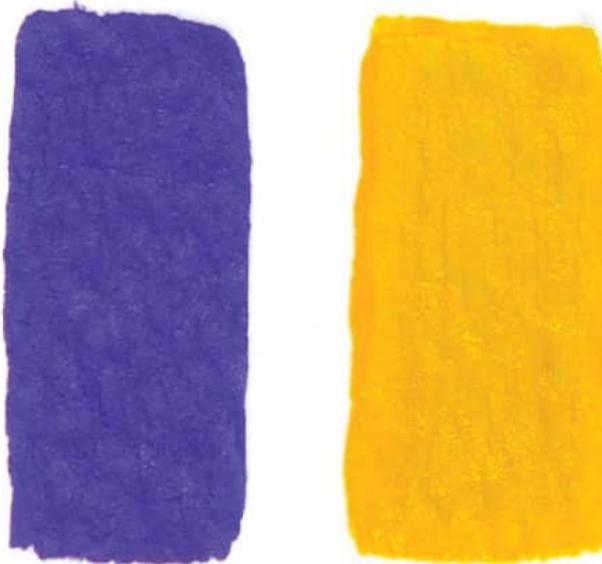
Color Wheel

The color wheel helps us see relationships between primary, secondary, and tertiary colors. Primary colors are blue, red, and yellow. We can create a multitude of other colors by combining blue, red, and yellow in various proportions, but we can't create the three primaries by mixing other colors. Secondary colors include orange, green, and violet. You can create these colors by combining two primaries. Red and yellow make orange, blue and red make violet, and yellow and blue make green. Tertiary colors are created by mixing each primary color with its neighboring secondary color. These colors include red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet.



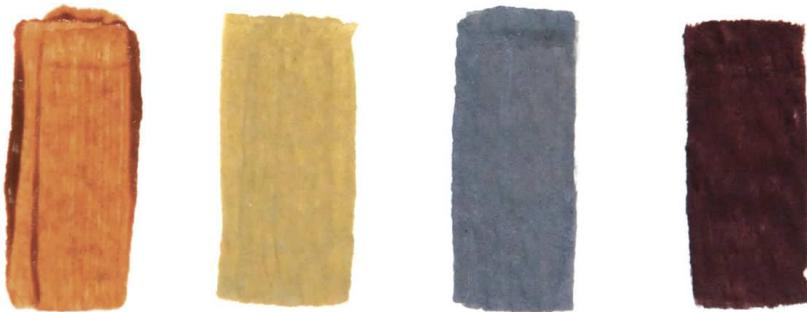
COMPLEMENTARY COLORS

Complements sit opposite each other on the color wheel. For example, red sits opposite green, blue sits opposite orange, and yellow sits opposite purple. These colors are considered opposites in their hues and yield the maximum amount of color contrast possible. When complements are mixed together, they form a dull gray, brown, or neutral color.



NEUTRAL COLORS

Neutral colors are browns and grays, both of which contain all three primary colors in varying proportions. Neutral colors are often dulled with white or black. Artists also use the word “neutralize” to describe the act of dulling a color by adding its complement.



Color Temperature

Color temperature refers to the feeling one gets when viewing a color or set of colors. Generally, yellows, oranges, and reds are considered warm, whereas greens, blues, and purples are considered cool. When used within a work of art, warm colors seem to advance toward the viewer, and cool colors appear to recede into the distance. This dynamic is important to remember when suggesting depth or creating an area of focus.



Cool



Warm

Value

Value is the lightness or darkness of a color. Value is the most important element and is often the most difficult to grasp. If one reduces a scene to grayscale, only the values are left. They are fundamental in shaping form, providing drama and light, and promoting interest in a scene. If a value range is too close, the scene may lack depth. Values can be tough to judge accurately and a guide is often needed. Value cards or strips can be downloaded from the Internet or purchased from art supply stores. A good beginner's exercise is to create a set of value cubes. Start by painting the first block white, the next block grayish white, and so on until you reach black.



Chroma

Chroma refers to a color's intensity. If realism is the objective, chroma should be low. In nature, most colors are low in chroma. One way to consider color in nature is to think of the colors as grays with a touch of hue added. Generally, chroma is more important in portraiture and figurative work, but low chroma is also important in seascapes.

PAINTING METHODS

Often described as “rich” and “buttery,” this classic painting medium is a favorite among fine artists. The slow-drying properties of oil allow artists to create smooth blends and rework their paintings over multiple sessions. This large window for manipulating and refining a work of art can result in an impressive degree of realism.

Paints & Drying Times

Unlike watercolor and acrylic paint, oil takes a very long time to dry. It can take several days for a layer of paint to feel dry to the touch, but for varnishing purposes, an oil painting needs to dry for six months to a year. Even after this long period, the oil continues to dry for many years. Be sure to keep a wet oil painting well protected as it dries by storing it in a dark room with very little risk of scuffing.

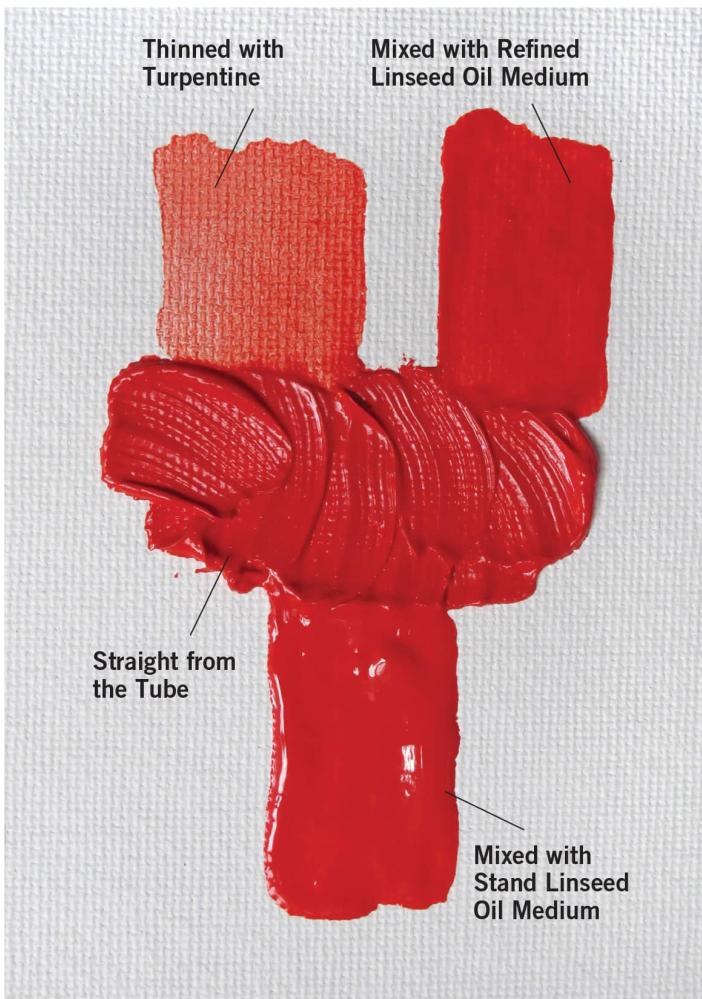
Drying Oils & Mediums

Drying oils and mediums allow artists to change the consistency and reflective qualities of the paint. Although you can technically paint straight from the tube, most artists add medium to extend the paint and to build an oil painting in the traditional “fat over lean” layering process. Drying oils and resins can be used as mediums, but the term “medium” in oil painting generally refers to a mix of oil and solvent, with the solvent accelerating the drying process.



Solvents

Because oil-based paints do not mix with water, artists traditionally use solvents for paint thinning and cleanup. If you choose to purchase a solvent, be sure it is intended for fine art purposes. Note any instructions and cautions provided by the manufacturer.



Varnishes

Varnishes are final layers (or “top coatings”) designed to protect paintings from dust, scratches, and moisture. Some also offer protection against UV rays, preserving the intensity of a painting’s colors. As various paint colors dry to different levels of gloss, a varnish also acts to unify a painting’s sheen.

TIP

Colors dry at different rates. Avoid layering a fast-drying paint over a slow-drying paint; this can help prevent ripples and cracks in a painting.

Underpainting & Glazing

Some artists build an oil painting by first creating a black-and-white (or grayscale) foundation on the canvas, ensuring that all the appropriate values are in place. Then they introduce color by glazing with transparent layers of paint, yielding rich and luminous results.



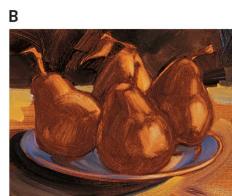
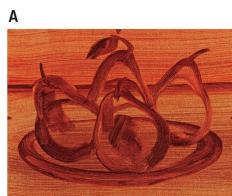
In this progression of an onion, artist James Sulkowski applies controlled glazes over a black-and-white foundation, using a soft sable brush.

Sketching

You can use a variety of tools to sketch on a toned canvas. Many oil painters use thinned oil paint and a brush to block in a composition, but others use drawing tools such as graphite, charcoal, indelible pen, or hard pastel. Unlike watercolor paint, oils can cover up a sketch, so you can be bolder or looser with your groundwork. When you create your sketch, however, avoid adding too much detail; block in only the most important lines and divisions in value.

Working from Dark to Light

A common approach to oil painting involves working from dark to light, which refers simply to applying the darks and shadows first and leaving the lights and highlights for the later stages. This eliminates the need to apply each intricate shadow individually, allowing you to focus on the illuminated areas and saving brushstrokes in the long run.



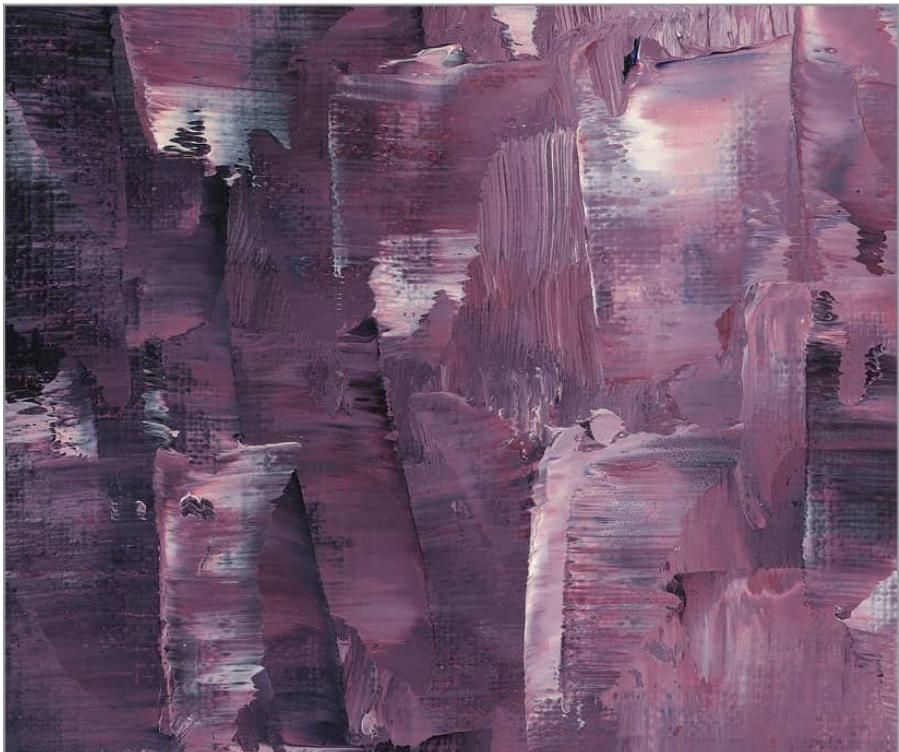
Artist Caroline Zimmermann works from dark to light in this step-by-step sequence of a pear still life. After toning the canvas, she blocks in the shadows (A, B), builds up the middle values (B, C), and finishes with the lights and highlights (D).

Alla Prima

Translated from Italian to mean “at once” or “at the first,” *alla prima* refers to the act of finishing a work of art in one or only a few sittings, all while the paint is still wet. It is also called “direct painting” or “wet-into-wet.”

BRUSHWORK TECHNIQUES

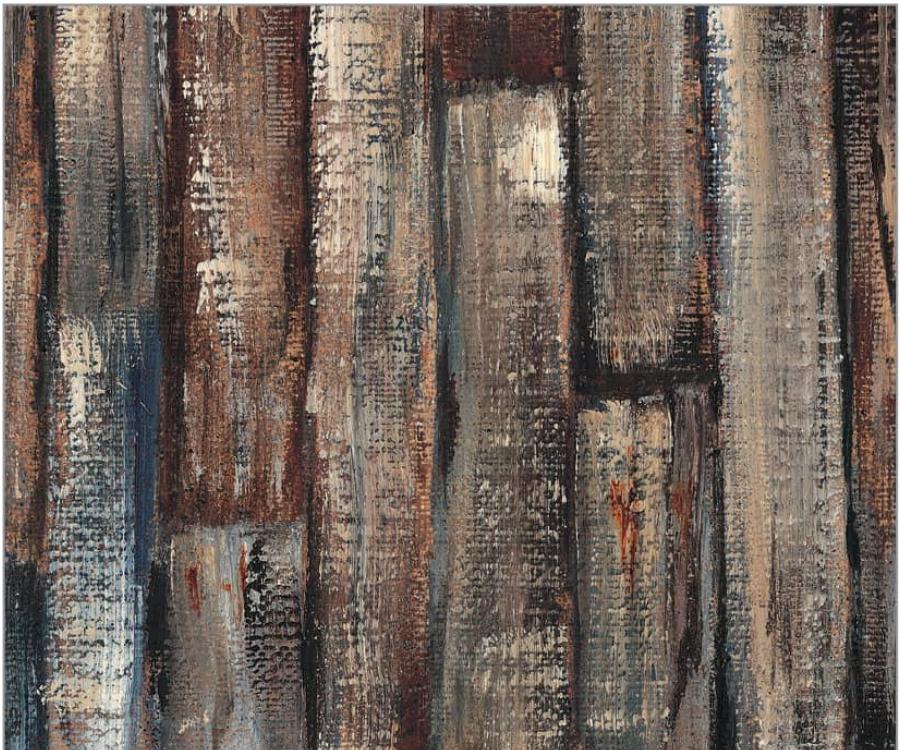
Most oil painters apply paint to their supports with brushes. The variety of effects you can achieve—depending on your brush selections and your techniques—is virtually limitless. Just keep experimenting to find out what works best for you. A few of the approaches to oil painting and brushwork techniques are outlined below.



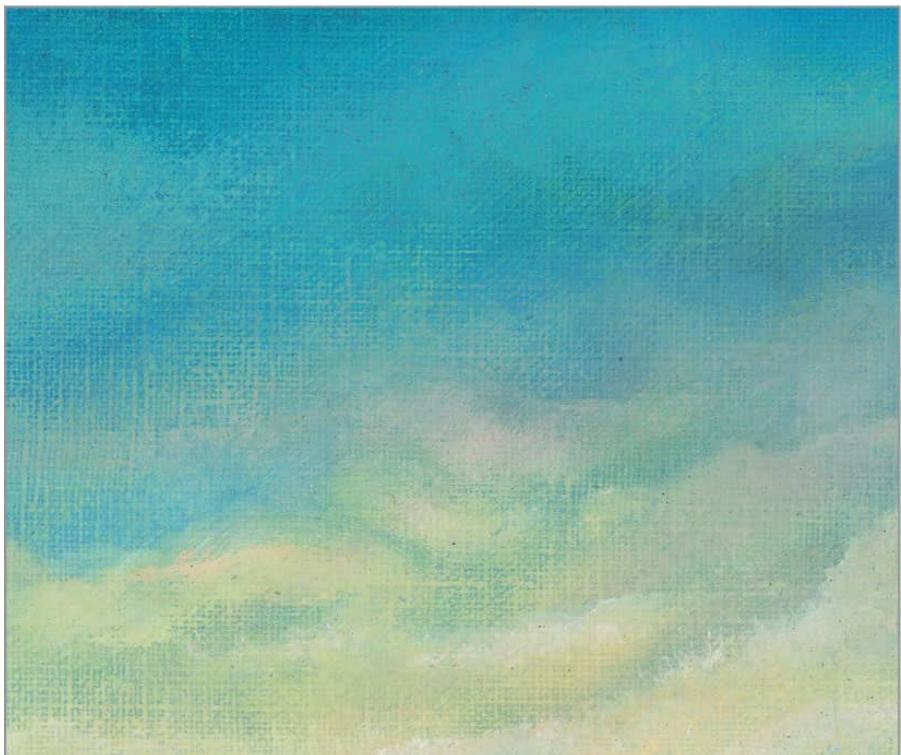
Painting Thickly Load your brush or knife with thick, opaque paint and apply it liberally to create texture.



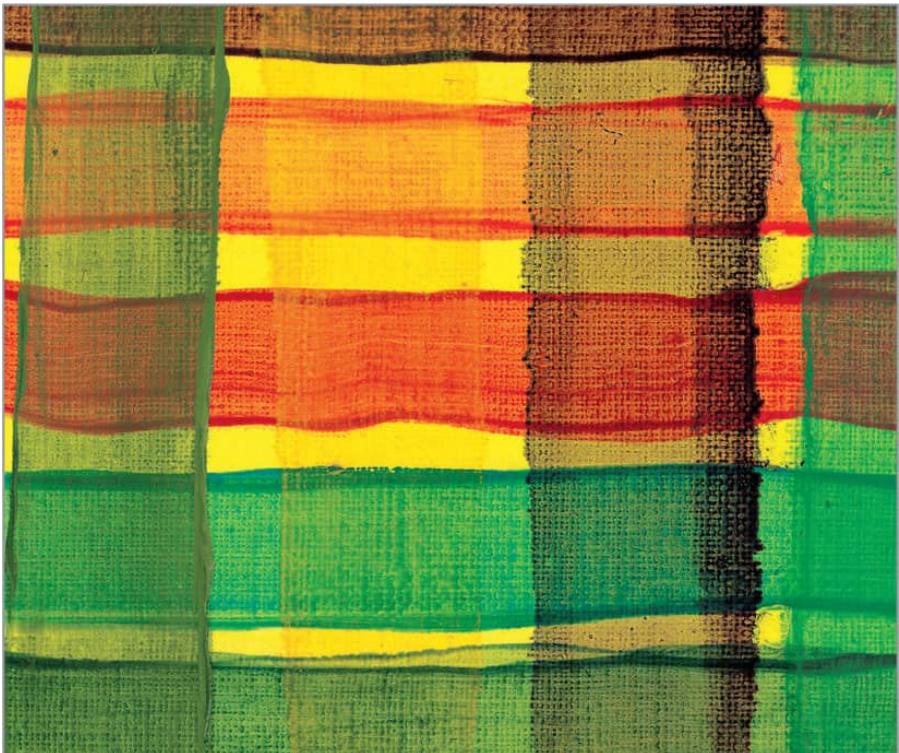
Thin Paint Dilute your color with thinner, and use soft, even strokes to make transparent layers.



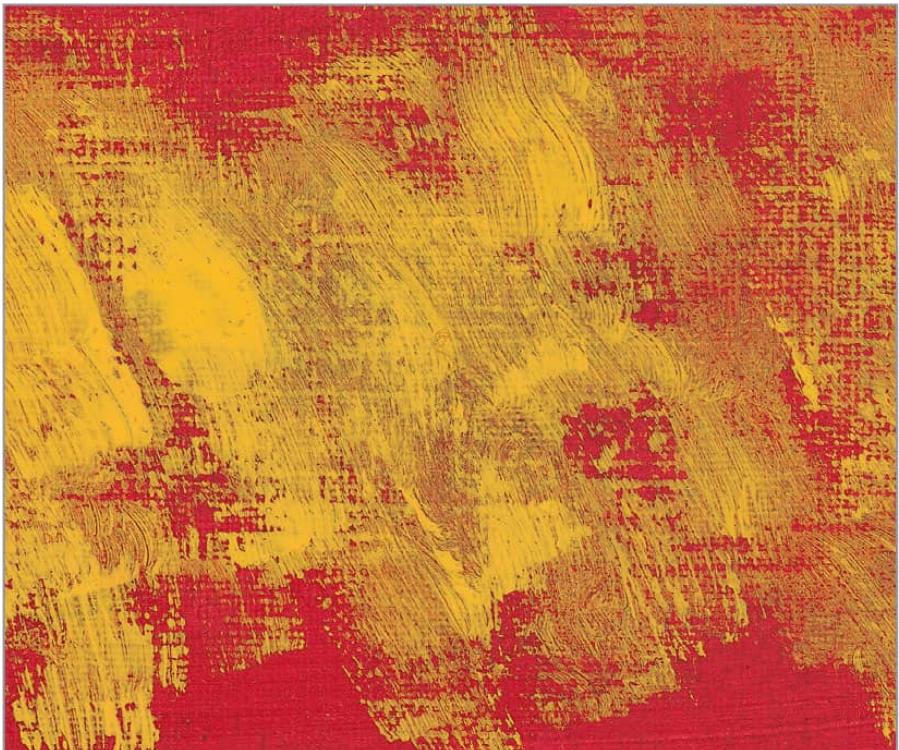
Drybrush Load a brush, wipe off excess paint, and lightly drag it over the surface to make irregular effects.



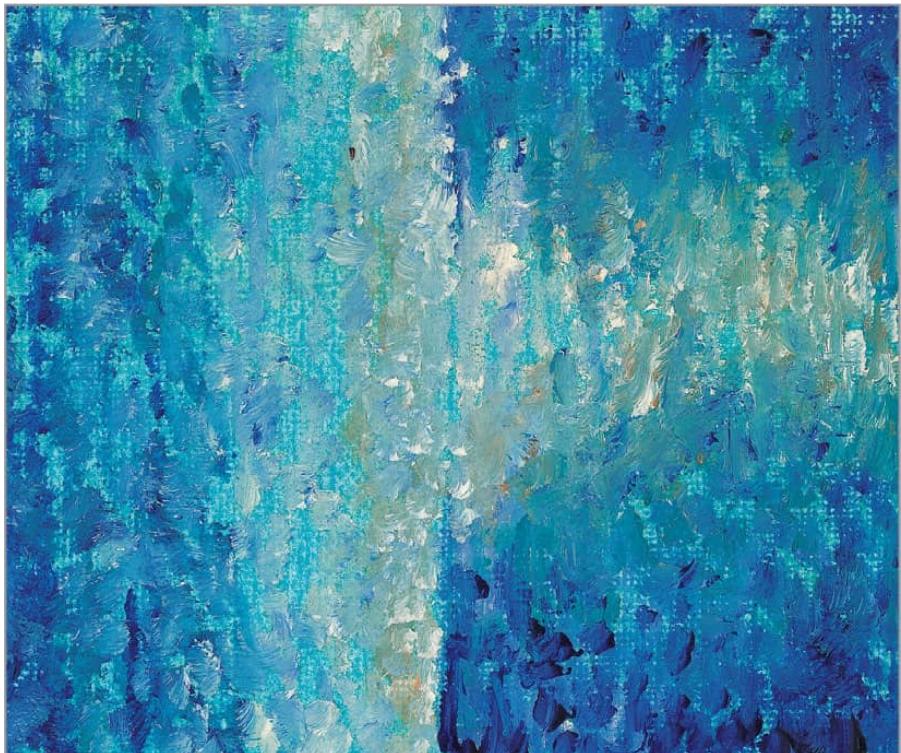
Blending Use a clean, dry hake or fan brush to lightly stroke over wet colors to make soft, gradual blends.



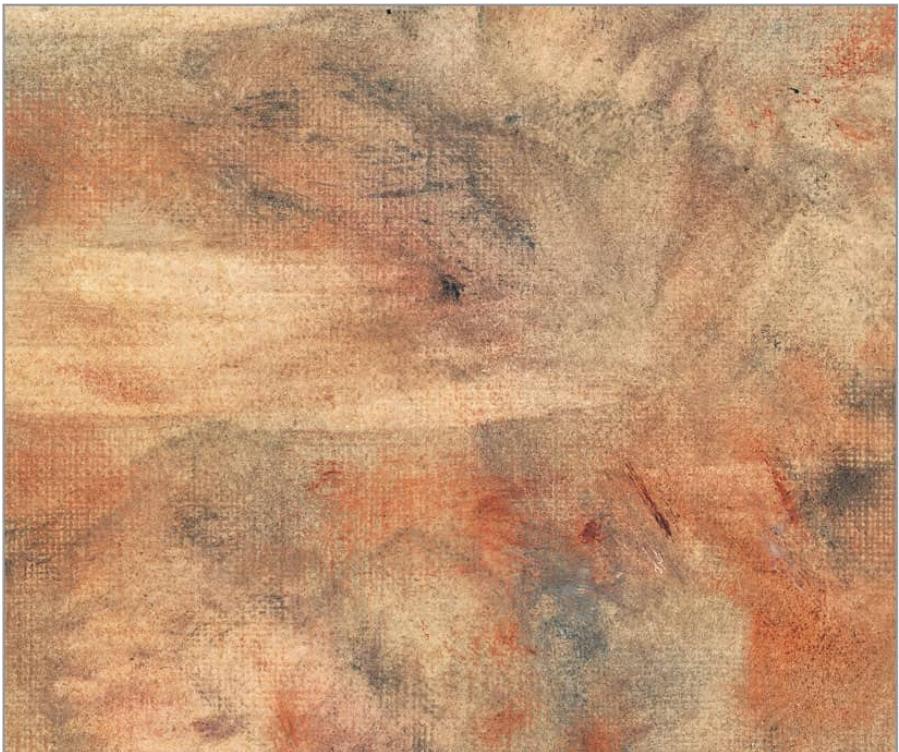
Glazing Apply a thin layer of transparent color over existing dry color. Let dry before applying another layer.



Pulling and Dragging Using pressure, pull or drag dry color over a surface to texturize or accent an area.



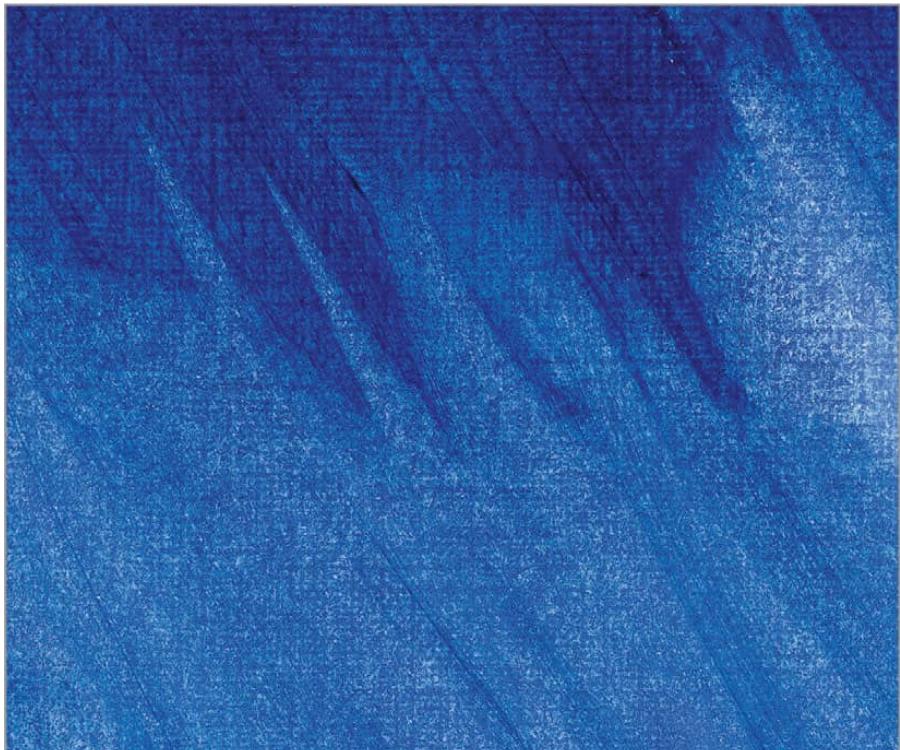
Stippling Using the tip of a brush or knife, apply thick paint in irregular masses of small dots to build color.



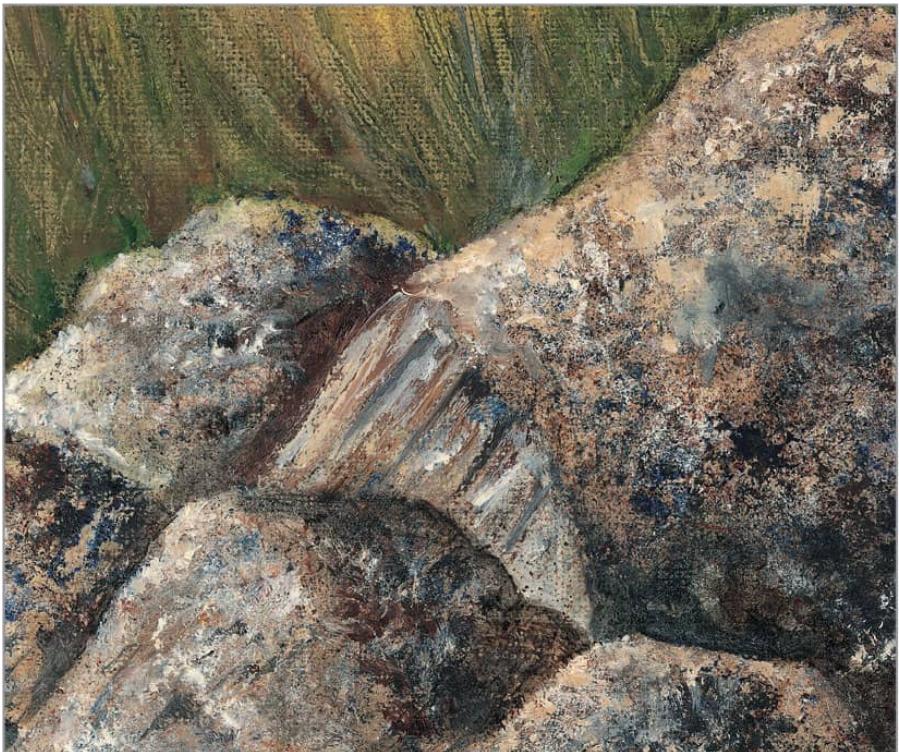
Scumbling Lightly brush semi-opaque color over dry paint, allowing the underlying colors to show through.



Scraping Use the tip of a knife to remove wet paint from your support and reveal the underlying color.



Wiping Away Wipe away paint with a paper towel or blot with newspaper to create subtle highlights.



Sponging Apply paint with a natural sponge to create mottled textures for subjects such as rocks or foliage.



Spatter Randomly apply specks of color on your canvas by flicking thin paint off the tip of your brush.

PAINTING WITH A KNIFE

With painting knives, you can apply thick textures or render intricate details. Use the side of your knife to apply paint thickly. Use the fine-point tip of your knife for blending and drawing details. Below are some examples of effects you can achieve with a painting knife.



SEASCAPE TECHNIQUES

There are a few techniques specific to painting seascapes. Before jumping in to a painting, practice making straight, level horizons, sea foam, and some of the other effects shown here.

Horizons

Horizons are an important aspect of seascapes because they must be straight and level. Use a ruler or a mahl stick to draw a straight line across your support for the horizon. Paint your sky and your sea horizon lines at the same time, and blend the edges together wet-into-wet. Use a clean, dry brush and lightly run it along the horizon line, cleaning it frequently. (Again, use a mahl stick if necessary.) The edge should be distinct, but not hard.



Edges

Almost all edges in a seascape are soft. Clouds, skies, water, and even rocks almost always have soft edges. Most rocks in a seascape are weathered and rounded to some degree, and soft edges promote this roundness of the form. If the rocks are jagged in the foreground, or if they are part of the focal area, some edges may be harder, but try to keep them to a minimum. Sand and most forms of vegetation also have soft edges. If grasses are part of the focal area, harder edges may be necessary.



Spots

At times, tiny spots of paint are needed to create certain effects, such as grainy sand. The process can be tedious and time consuming when using a brush. A simple solution is to use a toothbrush and palette knife. Dip the toothbrush in medium and add paint to the brush. With the bristles upwards, run the palette knife along the bristles from the front of the brush to the back. This propels tiny spots of paint from the toothbrush onto the support.



PAINTING FOAM

Ocean foam can be a challenge to paint. It is chaotic in form and includes many value variations. There is, however, a simple method to produce very convincing results. This process should be done wet-into-wet.

Step 1 Mix two values of water shadow using a low chroma blue-gray: one a value two, the other a value five. (See [here](#) for more information.) On the foam line, paint in the value five shadow hue along the entire foam line.

Step 2 Next, wearing a glove, dab a coarse sponge in a little medium and the value two hue. Blot randomly down the foam line.

Step 3 Using another sponge, dab titanium white along the foam line.



Dragging

Dragging is a useful brush technique, suitable for all sorts of effects, including suggesting dark background waves and adding highlights on wet rocks, background highlights, or texture to rocks. For control, a smaller, long-bristled, long-handled stiff brush is best. Add paint to the length of the bristle on one side only. Holding the brush at an acute angle to the support, start with the dry side of the brush on the support, pressing lightly against the canvas. Begin the stroke and slowly rotate the brush, gradually bringing the paint into contact with the support. The high points of the support will grab the paint off the brush in a speckled effect. This method works best on fabric supports where the surface is slightly uneven.



Sparkles

One of the unique aspects of seascapes is capturing the way light reflects off the water—from a blinding glare to dancing sparkles. On a reasonably dark background (the contrast is needed to make the sparkle stand out), add a dab of titanium white using a small flat or round brush. Next, using a small round brush, tease the dab of paint out, up, down, right, left, and diagonally. Drag the dab outwards. Do this to all similar dabs to create a blurred impression for realistic sparkles.



ELLENBROOK SHORE

This scene encompasses many of the elements typical of a seascape—sand, surf, rocks, clear waters, and a big sky. The shadows on the rocks and breaking wave face suggest that the sun is shining brightly. It's a delightful scene where one can almost feel the sand and the wind and hear the crashing surf.



COLOR PALETTE

Australian gray • Australian leaf green
cerulean blue • chromium green oxide
Naples yellow • Payne's gray
phthalo blue • raw umber • tasman blue
titanium white • turquoise
ultramarine blue • yellow ochre

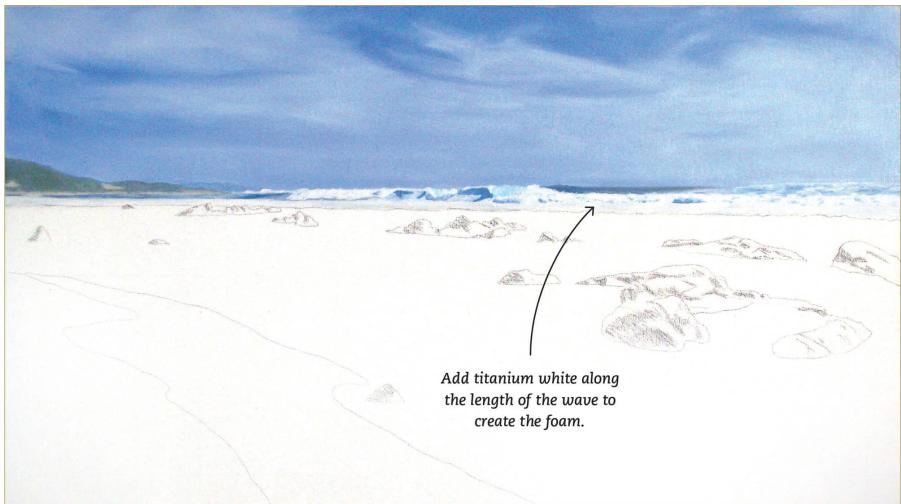


With the main elements sketched in, start painting the sky using a mix of ultramarine blue, phthalo blue, tasman blue, and titanium white. In the upper part of the sky, apply the mix across the whole canvas.

Once the sky is covered, blend titanium white into the sky color and add clouds.



Begin painting the darker mountain. For lighter land patches, use the mountain mixture and Australian gray. Keep your edges soft as you paint.



For the darker sea, paint a mix of Payne's gray and titanium white with a small amount of phthalo blue. Randomly dab the mix along the horizon line to indicate the wave; then paint over the area with titanium white, blending unevenly to suggest a foam-covered wave.

Add titanium white along the length of the wave to create the foam.

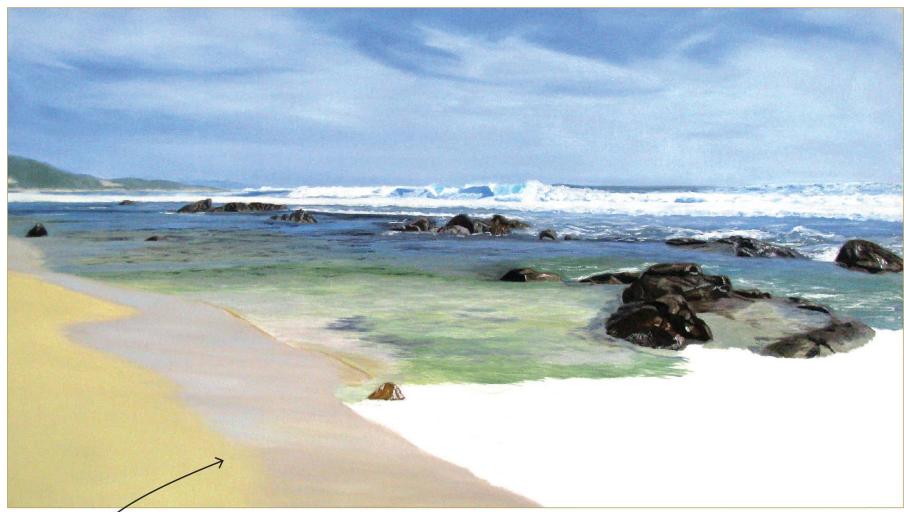


Begin the rocks using raw umber, Payne's gray, titanium white, and yellow ochre. Finish by adding highlights using a lighter value rock mix. As the rocks approach the foreground, the darks get progressively darker and the detail increases.



Paint the blue sea color around the rocks, dragging Payne's gray over some areas to suggest submerged rocks.

To suggest the green hue of the water, blend a mix of chromium green oxide, Payne's gray, and titanium white into the sea blue where the water is coming into the shore.



For the wet sand, mix burnt sienna, ivory black, and titanium white. Apply the color with horizontal strokes and gently blend wet-into-wet at the water's edge. Finally, add some wave shadow hue mixed with titanium white over the wet sand area.

TIP

Instead of buying Australian gray, you can mix your own using titanium white,

red iron oxide, and brown iron oxide. The result should be a pinkish gray. To create Australian leaf green, mix equal parts iron oxide brown, chromium green oxide, and cadmium yellow. To create tasman blue, mix equal parts dioxazine violet, phthalo blue, and titanium white.



After painting the water, go back with figure-eight brushstrokes, adding more dark green hues where necessary. Then apply titanium white to various areas to suggest foam around the rocks and on the water.

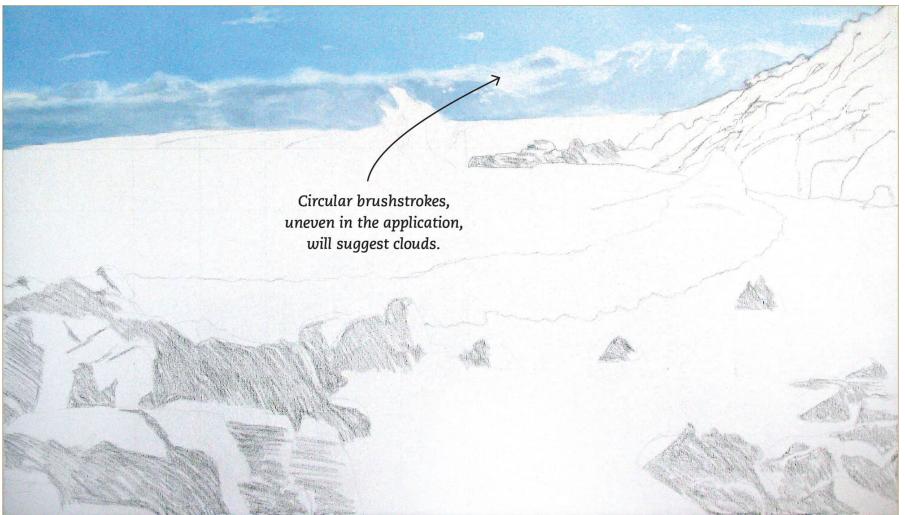
ERUPTION

I like this photograph because it perfectly captures a rocky coastal scene, with early morning light showing the contrasts on the rocks. Plus, the large spray in the center provides an excellent focal point.



COLOR PALETTE

chromium green oxide • Payne's gray
phthalo blue • raw umber
titanium white • ultramarine blue
video blue

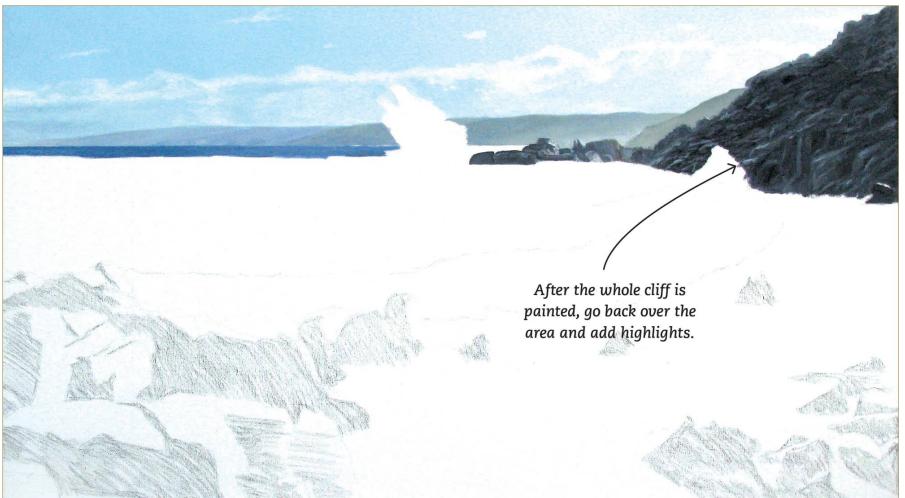


Sketch in the foreground rocks with great detail. Loosely draw in the other areas to establish their positions on the canvas. Using a 2-inch flat brush, apply color to the sky, adding titanium white as you move from left to right.

Circular brushstrokes, uneven in the application, will suggest clouds.



The distant land varies in value from light on the left to dark on the right. Add Payne's gray to your sky mix, and apply it to the furthest point of land to the left. As you move to the right, add more gray until you are near the midpoint, where you can add a touch of chromium green oxide.



After the whole cliff is painted, go back over the area and add highlights.

Paint middle rocks next to the big spray using a diagonal stroke. Follow the line of the cliff and vary the thickness of application. For the rest of the cliff area, use varying diagonal strokes, with curves, sharper angles, and long and short strokes. Nearer the foreground area of the cliff, use more deliberate strokes for the rock formations.

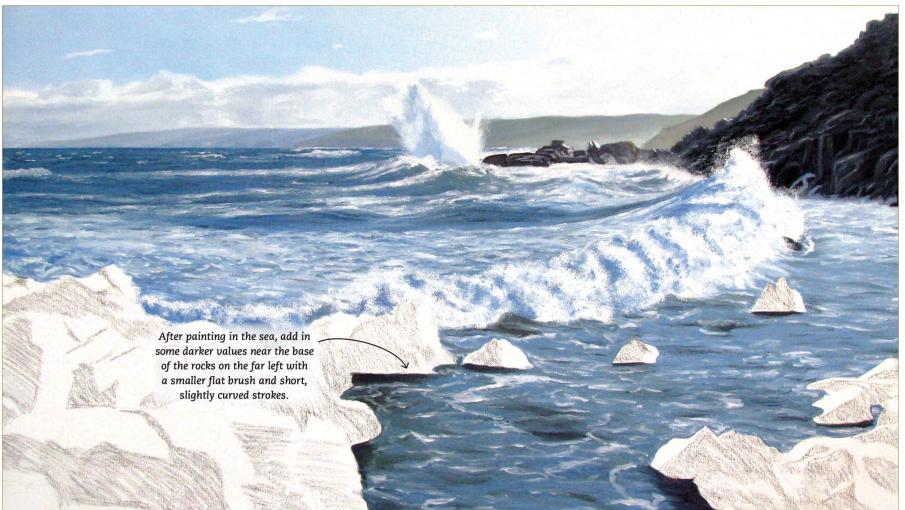
After the whole cliff is painted, go back over the area and add highlights.



Brush a blue-gray hue across and down the sea; then create the shadowy areas by dabbing the area with darker blue. Next, add patches of titanium white to portray the crests. In the foreground, roughly brush on some of the blue-gray mixture. Then go back over the entire area with titanium white to portray a swirling, foamy sea.



Create the large spray and then paint the rest of the sea. Dab your brush in titanium white and drag it across the middle and background areas to create the whitewater crests. In the sea foreground, use a sinuous curved brushstroke to mix the white with the underlying blues.



Using your sea mix, fill in some of the darker colors near the rocks. Add titanium white to some of this mix (leave some of the sea mix for later steps) and apply it from right to left, adding in the darker sea mix as you go. With a heavy hand, add titanium white to the area on the right. Then add highlights and foam patterns as you move from right to left.

After painting in the sea, add in some darker values near the base of the rocks on the far left with a smaller flat brush and short, slightly curved strokes.



Paint in the darker background rocks, the lighter foreground rocks, and the rocks to the right, and add highlights.



Detail Paint the foam line with a downward curving shape to simulate the breaking action of the wave. Dip a coarse sponge into your medium, load it with titanium white, and dab it along the foam line. Using another sponge, repeat this process with the blue-gray hue.



Detail After you've laid down the color on the rocks, go back and redefine the darker areas with your small round brush, painting thinner lines and dabbing to introduce a rough surface texture.



Detail To create convincing whitewater, dab your brush in a bit of titanium white and then use the dragging brush technique to apply the paint to the canvas.



Touch up some foam lines in the foreground, add a few patches of blue foam, finish the rocks, and call it finished!

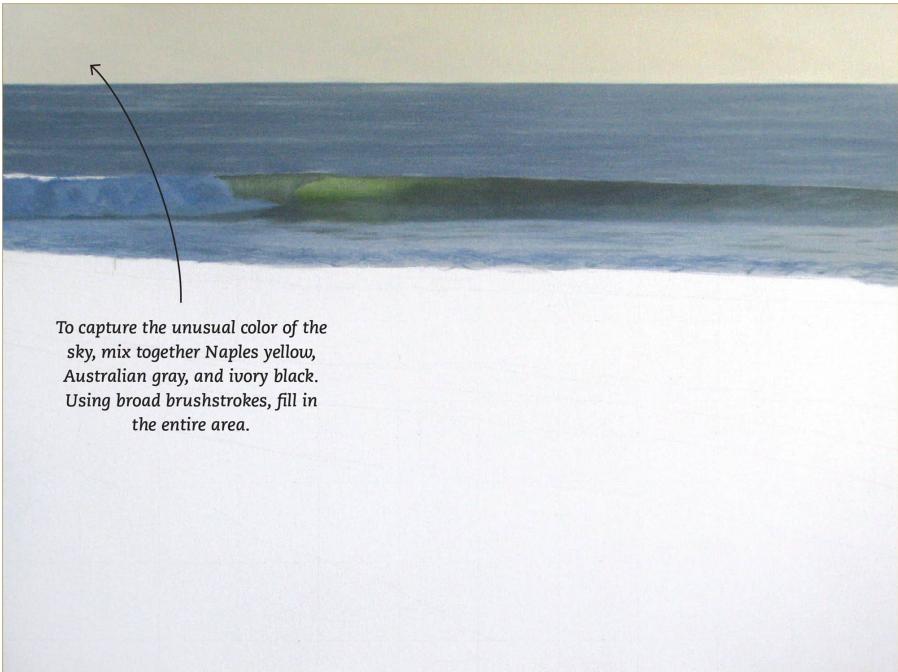
UNRIDDEN WAVE

This scene captured my attention because it is all about light and movement. The light green, backlit wave provides an excellent focal point, which helps promote depth and distance in the scene.



COLOR PALETTE

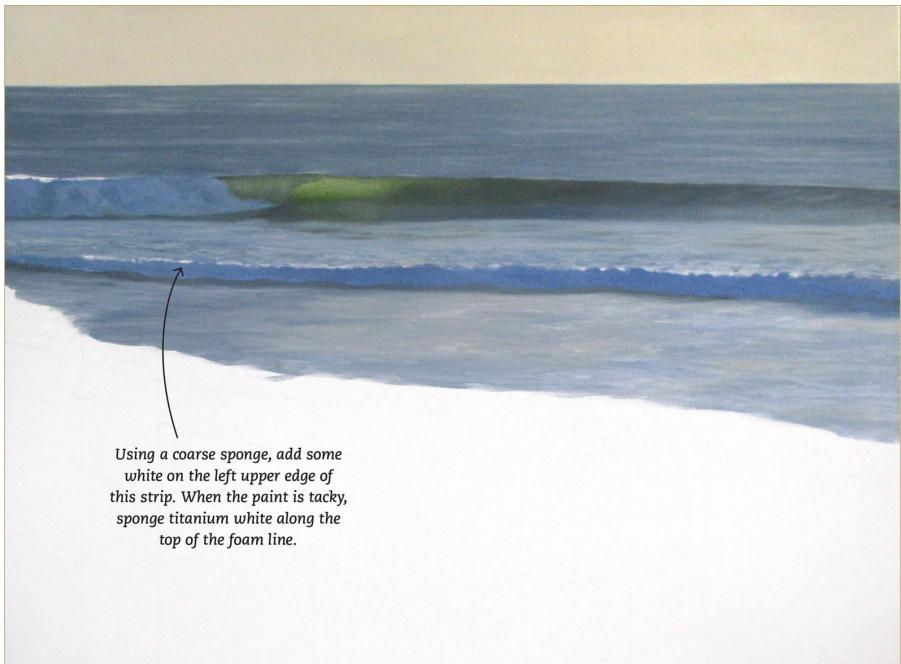
Australian gray • chromium green oxide
ivory black • Naples yellow
Payne's gray • phthalo blue
raw umber • titanium white



To capture the unusual color of the sky, mix together Naples yellow, Australian gray, and ivory black. Using broad brushstrokes, fill in the entire area.

Begin filling in the sea, painting it uniformly across the canvas. Introduce lighter values by lightly dragging titanium white wet-into-wet across the sea. Paint thickly on the lighter area of the backlit wave. Then paint the darker area of the wave, adding more of your sea color to your mix as you move right.

To capture the unusual color of the sky, mix together Naples yellow, Australian gray, and ivory black. Using broad brushstrokes, fill in the entire area.



Using a coarse sponge, add some white on the left upper edge of this strip. When the paint is tacky, sponge titanium white along the top of the foam line.

Add more white to the sea blue mix and paint it horizontally across the canvas, adding a strip of foam. Add a strip of the original sea blue mix just below the foam to indicate shadow. Then, using a darker foam mix, paint another strip across the foam line, leaving the upper edge jagged and the lower edge smooth.

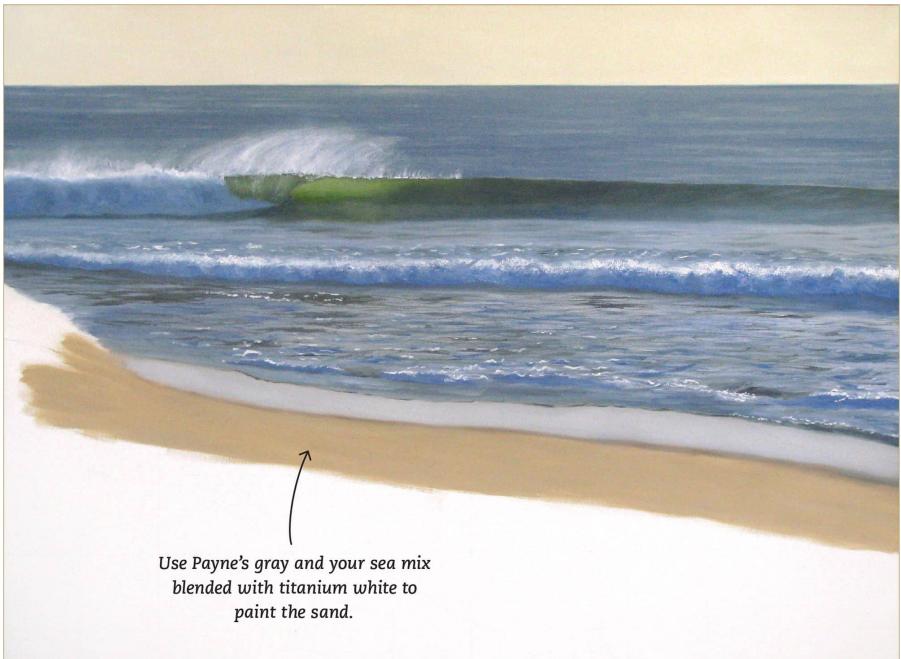
Using a coarse sponge, add some white on the left upper edge of this strip. When the paint is tacky, sponge titanium white along the top of the foam line.

TIP

For the foamy areas, mix together phthalo blue, Payne's gray, and titanium white. Apply the mix across the foam area, adding in more white as you move across the canvas.



Detail To create water spray above the large wave, use a soft brush to draw titanium white up and away from the wave in a curving motion.



Use Payne's gray and your sea mix
blended with titanium white to
paint the sand.

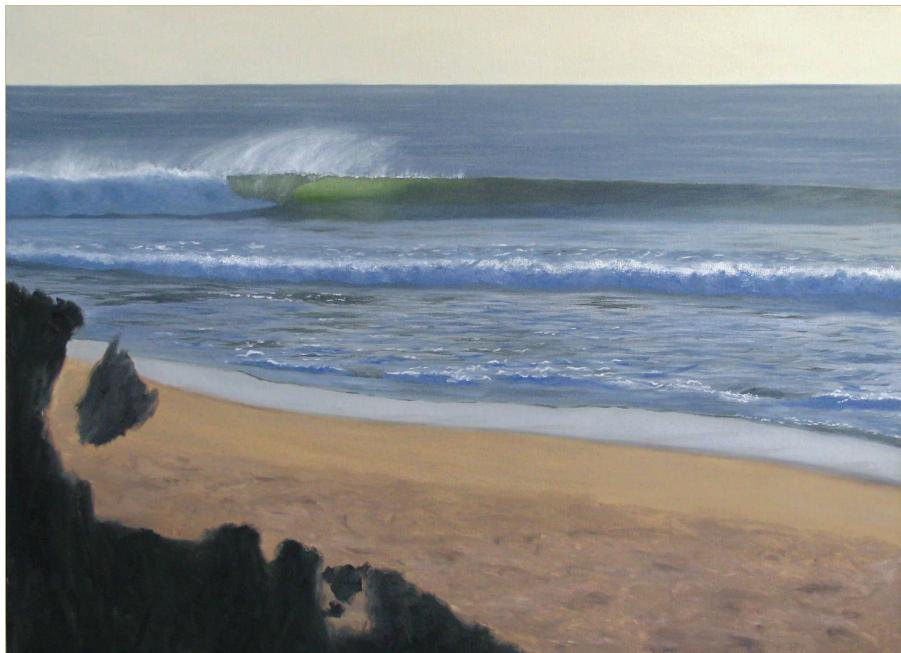
Fill in areas near the sand in choppy, wavelike motions. Add titanium white to the tops of the small waves to indicate foam.

Use Payne's gray and your sea mix blended with titanium white to paint the

sand.



Detail For disturbed water, add Payne's gray to the sea blue mix and paint in the area between the wave and foam line. Then apply titanium white in random strips, wet-into-wet, to create foam.



Brush in the rest of the sand. For the uneven areas, alternate between adding ivory black and titanium white in a figure-eight motion. Then block in the vegetation in the bottom-left corner.



Now suggest branches and twigs in the vegetation. Use a small round brush to apply raw umber and ivory black. Then, using a coarse sponge dipped in some medium, add varying shades of green. Lastly, finish with some highlights.



Detail Use the same technique for painting foam to create vegetation. Lay down the darkest value first; then dab various green, yellows, etc., on top for realistic results.



When the first layer of mottled sand is dry, go back over it with the sand mixes, increasing its rough appearance. Finally, using a soft brush, glaze some Naples yellow in the white spray area and in some of the white of the middle foam line to further

illustrate the color of the afternoon sun. If you are satisfied, then it's done!

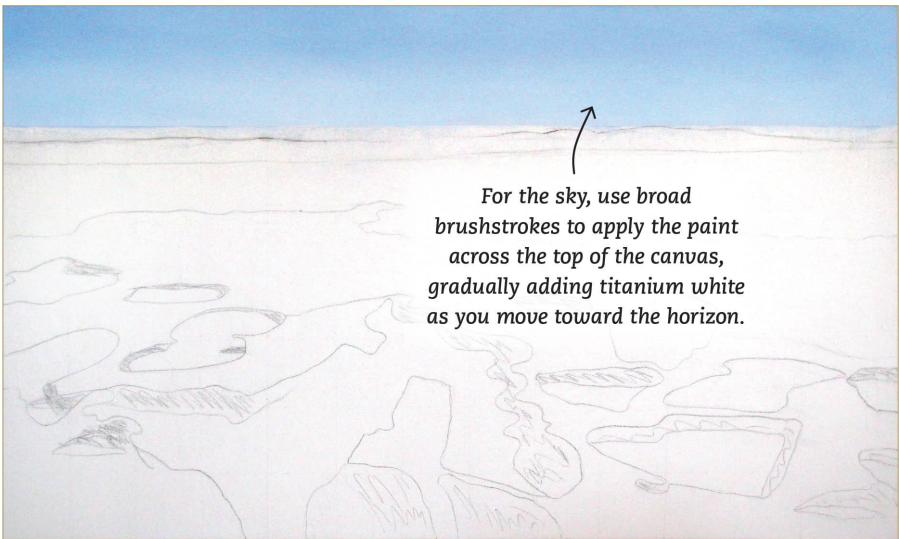
THE REEF

This reference picture is actually a combination of four photographs. They were each taken in the same place on the same day, but I found interesting elements in each of them.



COLOR PALETTE

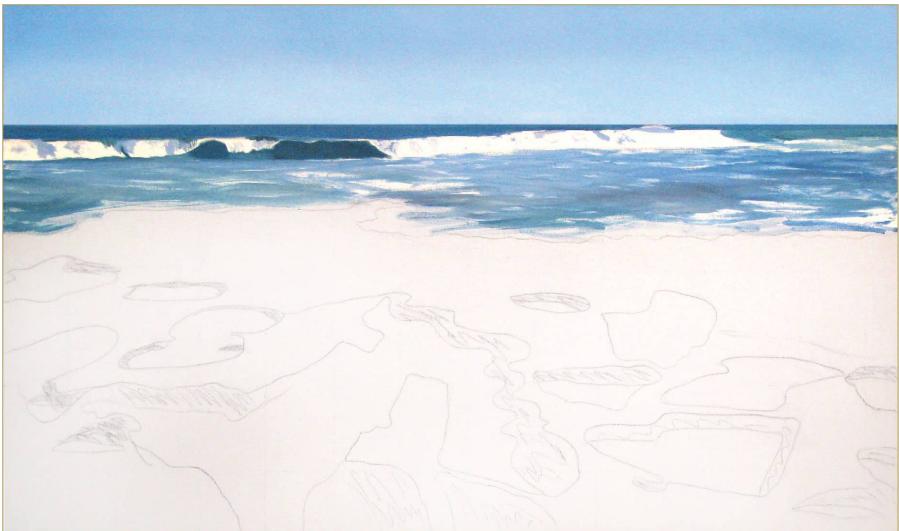
cerulean blue • chromium green oxide
Payne's gray • phthalo blue • raw umber
sapphire • titanium white • turquoise
ultramarine blue • yellow ochre



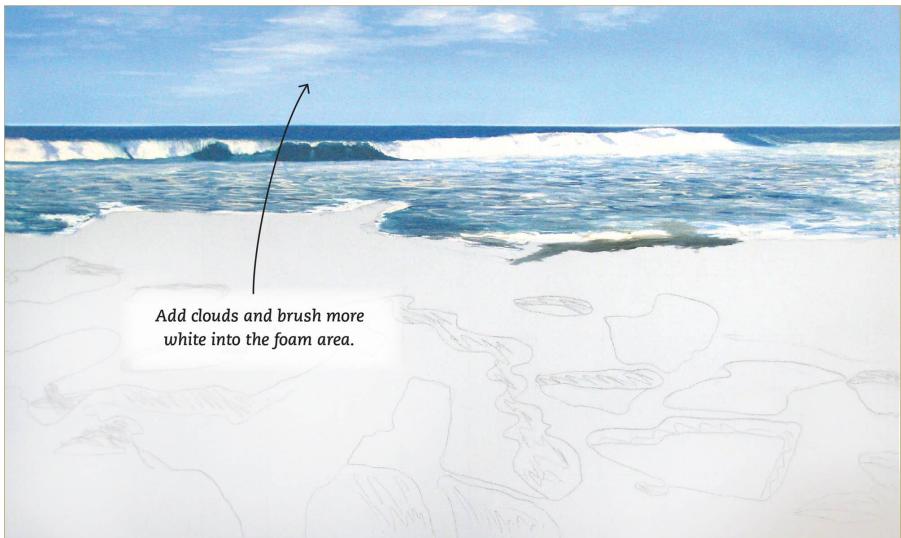
For the sky, use broad brushstrokes to apply the paint across the top of the canvas, gradually adding titanium white as you move toward the horizon.

Sketch in the forms, taking care to establish the rock pool shapes. You don't need to be particularly detailed.

For the sky, use broad brushstrokes to apply the paint across the top of the canvas, gradually adding titanium white as you move toward the horizon.



While the sky is drying, loosely paint in the sea. Remember to work from the darkest areas to the lightest areas. Brush in white to add foam last.



Add clouds and brush more white into the foam area.

Continue painting the sea and sky. Using loose, wavy, small brushstrokes, fill in the sea using various blue hues until it is completely filled.

Add clouds and brush more white into the foam area.



Begin working on the reef. Paint in the brown areas of the rocks first, followed by the blue hues. Then fill in the rock pools.



For the shadows in the rock pools, use the sea mix darkened with gray. The shadows in the background are lighter than the foreground shadows; therefore, you will need to adjust the values accordingly. Paint in the darkest areas first, followed by the mid and lighter values.



For more detail in the rock pools, randomly dab the blue hue, lighter rock pool mix, titanium white, and chromium green oxide on selected areas.

Paint the largest rock pool and continue filling in the darker rock areas. With most of the canvas filled, assess the value relationships between the colors you've applied.

For more detail in the rock pools, randomly dab the blue hue, lighter rock pool mix, titanium white, and chromium green oxide on selected areas.

Add titanium white to the rock pools to suggest foam.



Add waves and ripples to the larger rock pool, and soften the edges between light and shadow in all the pools by adding and mixing the shadow and water hues. Apply the darker rock mix over the mid range colors in a patchwork pattern, leaving holes here and there. Using the shadow hue, randomly dab in areas of the rocks to suggest detail.

Add titanium white to the rock pools to suggest foam.



For the final step, add a bit of titanium white to the wave for some spray. Stand back, evaluate your work, and make a few minor tweaks, if necessary.

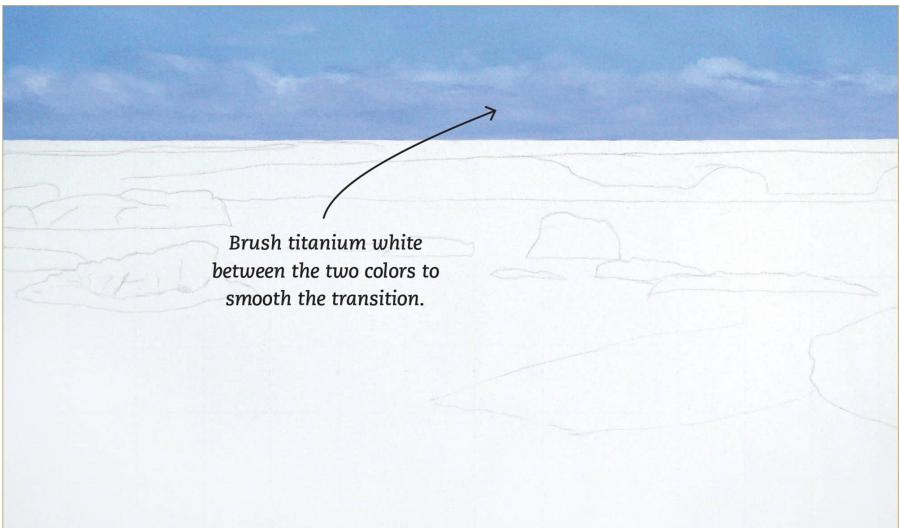
FOAMING WATERS

A turbulent, rocky coastline, patches of light, and loads of movement in the foreground make this an interesting scene.



COLOR PALETTE

burnt sienna • ivory black • Payne's gray
phthalo green • phthalo blue • raw umber
tasman blue • titanium white • ultramarine blue



Brush titanium white between the two colors to smooth the transition.

After drawing a simple sketch, use a 2-inch flat brush to paint the upper sky. Then loosely brush the lower half of the lower sky.

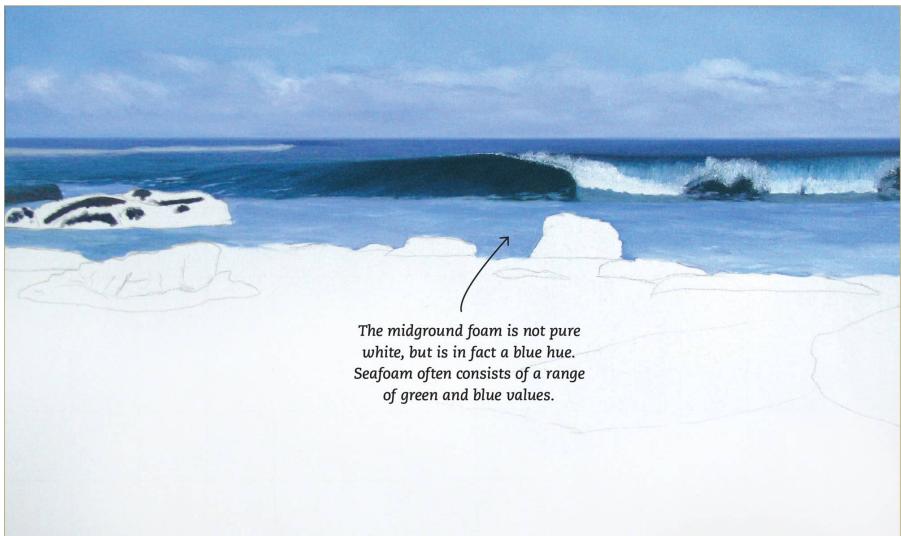
Brush titanium white between the two colors to smooth the transition.



When filling in the wave, paint the darkest areas first.

Begin filling in the sea. Add in titanium white as you move from right to left, and use it to indicate the foam.

When filling in the wave, paint the darkest areas first.



The midground foam is not pure white, but is in fact a blue hue. Seafoam often consists of a range of green and blue values.

Using a short, figure-eight brushstroke, quickly paint the midground foam. Add some titanium white to the area, blending it wet-into-wet.

The midground foam is not pure white, but is in fact a blue hue. Seafoam often consists of a range of green and blue values.



While the foam area is drying, start painting the rocks. Paint the darker areas first by dabbing on the paint to give a rough, rocklike appearance.



Paint the prominent rock on the left side of the canvas. Paint the darker areas first, followed by increasingly lighter values. Do most of the mixing on the canvas, as this provides a good combination of hues and values.

Dab titanium white in some spots for highlights.



Paint the foreground with a variety of blue and green hues. Everything must be done wet-into-wet, so move quickly using figure-eight brushstrokes to create movement and texture.



Next add titanium white to the wet underpainting, again using figure-eight brushstrokes to create the foam.



Detail For vigorous brushwork, worn flat brushes seem to work best. They can stand the rapid brushstrokes and do a good job blending the paint wet-into-wet. Another invaluable tool is a coarse sponge. For areas where the foam is particularly turbulent, dip the sponge into a bit of medium and titanium white, and then lightly dab it onto the canvas.



Soften the wave's edges, paint the streaks of spray using a long, curving stroke, and add more raw umber and Payne's gray to the rocks. Then step back and enjoy your work!

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About the Artist

MARTIN CLARKE has been an active surfer for more than 45 years and a painter for more than 15. He was educated in science and has had a 30-plus-year career in that field. Martin first picked up a brush in 2001 and painted a few truly horrible pieces. Then, one day, he painted a subject close to his heart: a wave. Despite the odds, a very good painting resulted. This first painting still hangs on his wall—the genesis of his art. From that moment, he was hooked. Martin read, painted, and sought knowledge wherever he could find it. Now Martin is represented by three galleries and has works in public and private collections in the US, the UK, and Australia, including the State Art Collection of the Government of Western Australia. He has also had a number of solo exhibitions. Martin lives in a coastal city south of Perth on an island, within walking distance of his favorite surf break—an ideal situation for a seascape artist. Visit www.martinclarke-art.com.



Almost a century ago, Walter Foster—a well-known artist, instructor, and collector—began producing self-help art instruction books from his home in Laguna Beach, California. He originally wrote, illustrated, printed, bound, packaged, shipped, and distributed them himself. Although Walter passed away in 1981 at the age of 90, his legacy continues in a growing product line. Walter Foster Publishing now provides how-to books and kits to millions of enthusiastic artists worldwide who enjoy the rewards of learning to draw and paint. People who have never before picked up a paintbrush or drawing pencil have discovered their artistic talents through his easy-to-follow instruction books.

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